

Stephens'
REGISTERED TRADE MARK

**SILKSTONE
STENCIL
CATALOGUE
AND
INSTRUCTION BOOK**



ISSUED BY

G.F. STEPHENS & CO. LIMITED
PAINT AND VARNISH MAKERS
• WINNIPEG • CANADA •

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REGISTERED TRADE MARK

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SILKSTONE

Stencil Catalogue and Instruction Book

*Containing
Full information concerning the use
of Silkstone Flat Wall Colours and
illustrations showing the many
stencils carried in stock. Also
detailed instructions for all kinds
of stencilling*



Issued by
G. F. STEPHENS & CO., LIMITED
"Paint and Varnish Makers"
WINNIPEG, CANADA

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Part I

INTRODUCTION

SILKSTONE FLAT WALL COLOURS, "Smooth as Silk—Hard as Stone," were primarily designed to replace Kalsomine and other unsatisfactory Distemper Colors; to give the Painter an interior wall finish which would be easier to apply than Lead and Turpentine and which would dry with a uniform flat surface; and also to eliminate the dangers of Lead poisoning for the householder who wanted a flat Paint.

The old fashioned Lead and Turpentine flat finish was dangerous—the Turpentine dried out and, there being little or no Oil in the mixture, there was nothing left to bind the Lead so it became chalky, powdered off and mixed with the dust of the room; this Lead laden dust being breathed in poisoned those who absorbed it.

SILKSTONE contains no Lead, is mixed in special Varnish and cannot rub off or become chalky. It dries with a smooth even surface—has no gloss but lots of life; can be washed with soap and water without harm—in fact washing only serves to revivify the original beautiful shades and tints.

SILKSTONE has great lime resisting qualities in itself and is lime proof when applied over *Stephens'* Special Wall Size.

The finished surface presents to the eye a lovely, soft and artistic background against which your pictures will take on added beauty and your hangings be a delight to all.

SILKSTONED walls diffuse light with the softness of silk; you will be troubled with no glaring reflections, no unsightly streaks of light, but rather your home will be a comfort to you and your family—a place of restful contentment. The most expensive ingrain wall papers are SILKSTONE'S only competitors in richness and beauty.

You will save money by the use of this material, not perhaps on the initial cost if you have in mind the cheap Distemper Colors, but no matter what you have thought of using you will save money in the long run by using SILKSTONE FLAT WALL COLOUR. Dirty marks, even ink, grease and soot, do not necessitate the refinishing of the room as is the case where other materials are used, for you can scrub them off a SILKSTONED surface with soap (do not use a lye soap) and water.

You will be delighted with SILKSTONE and a careful perusal of this Booklet will give you full information regarding its uses and abuses.



CHAPTER I

Where to Use Silkstone

On dining rooms, drawing rooms, dens, bedrooms, kitchens and bath rooms, SILKSTONE makes an ideal decoration. An almost endless variety of colour schemes in SILKSTONE can be had, and the finished walls either left in plain surfaces or decorated with Stencils or free hand work.

This places within the householder's reach a product which not only matches the beauties of expensive wall paper but one which he can apply himself or have applied at a smaller cost, at the same time possessing greater utility because it can be washed or scrubbed with Castile soap and water any time it becomes soiled.

By the use of SILKSTONE FLAT WALL COLOURS the home becomes more attractive, and the chances of disease are greatly reduced, for its sanitary qualities are perfect. No germs or vermin can breed in or beneath a coat of SILKSTONE, as is the case with prepared wall coatings. The surface left is not one on which dirt can easily lodge and the careful housewife will naturally see to it that the surface is occasionally sponged off.

In your clothes closet SILKSTONE is the only finish worth while considering. It cannot be rubbed off. Clothes will not be in need of brushing wherever they come in contact with the walls. The surface is "Hard as stone" and will not shower dust on everything if some one steps heavily on the floor above. The walls will present no place for bugs or moths to live and breed.

SILKSTONE FLAT WALL COLOUR has been used in many of the largest and best hotels, offices, hospitals and

public buildings in the West. It is the ideal interior finish for this kind of work, due to its manifest superiority over every other material, and it has become popular with both architects, owners, proprietors and Master Painters.

SILKSTONE FLAT WALL COLOURS can be used on plaster, wood, metal, burlap, paper, plaster board, beaver board, mill board or any patent plaster substitute.

SILKSTONE can be used to advantage anywhere and everywhere in the home.

CHAPTER II

How to Apply Silkstone

OVER NEW PLASTER WORK:—Smooth down the surfaces by sandpapering off all rough pieces of plaster before filling up the cracks and applying the sizing coat. Level up all cracks and holes with a putty made by mixing SILKSTONE with Whiting or Plaster of Paris.

To get perfect results it is essential that all suction be stopped. To do this apply to all new plaster surfaces one coat of *Stephens'* Special Wall Size; spreading the Size on with a good four inch Wall Brush, taking care to cover the surface thoroughly and allow at least twenty-four hours to dry.

If, after the sizing coat, new walls or ceilings show air cracks on a large scale, it will help the finishing coat greatly to brush them over with a coat of SILKSTONE of the shade desired for the last coat, brushing it out well so that no thick edges will appear through the following coats.

Having properly prepared the surface, it is ready for the first coat of SILKSTONE. Flow it on freely, and

if too thick, thin with Pure Spirits of Turpentine only
Take care to see that one edge of the surface is kept wet so as not to show laps or joins between the different stretches of work. After allowing twenty-four hours to elapse for drying, apply the second and finishing coat of SILKSTONE in the same way as the first.

On two coat work, use as a sizing coat one gallon of SILKSTONE to a half gallon of *Stephens'* Special Wall Size. When this has dried, touch up all bad air cracks or white spots with another coat of the sizing preparation, and after allowing time to dry proceed with finishing coat.

OVER OLD PAINTED SURFACES:—When old surfaces, either wood, metal or plaster, that have been painted with a gloss paint, are to be refinished with SILKSTONE, it is necessary if you want the best results, to wash the surface with a fairly strong solution of Washing Soda—just strong enough to kill the old gloss but not lift the paint. This gives a ground that SILKSTONE will “bite” into and on which it will stay. *After using Washing Soda rinse off the surface with clean water.*

Fill any holes or cracks in a plaster wall with SILKSTONE and Whiting, allow plenty of time to dry and apply a coat of the following:—

To one gallon of SILKSTONE add from one pint to one quart of *Pure Turpentine*, stir thoroughly and apply a full flowing coat. When this is dry, apply the finishing coat.

If the finish shows brush marks, *thin down with Turpentine* and apply more freely.

OVER KALSOMINE:—The problem of painting wall surfaces which have previously been finished with Kalsomine is one that repeatedly confronts both Decorator and Householder.

As mentioned in this Booklet later on, the mess that is inevitably created by the washing and scraping off of kalsomined walls—not to mention the loss of time involved—is a factor that people fight shy of. Providing, however, that the walls are not in too dilapidated a condition, this obstacle can be overcome by the use of SILKSTONE and an eyesore turned into a thing of beauty.

SILKSTONE possesses a vehicle that spreads out well on a kalsomined ground, dries quickly and hardens up like rock, thus insuring a first class ground to work on for the finishing coat.

If the following instructions are carried out, a first class job is absolutely guaranteed with one reduced and one full bodied coat of SILKSTONE.

Fill up all cracks, nail holes, chips, etc., in the following manner:—

Take Plaster of Paris and mix to a good stiff paste—using SILKSTONE as the medium for mixing instead of water,—brush the part to be filled with the colour, and then fill in and level up with the paste. When this has set, the work of covering the whole surface may be proceeded with as follows:

For the first coat reduce SILKSTONE about 30 per cent with equal proportions of Turpentine and a good hard drying Varnish (say *Stephens'* No. 1 Hard Oil or Lumette) mix thoroughly and apply a full coat.

Allow the first coat to stand from twenty-four to thirty-six hours and finish with a coat of SILKSTONE, reduced, if necessary, *with Turpentine*.

The use of a stippler on the finishing coat will greatly enhance the beauty of the work and well repays the little

extra trouble required in the operation, as it imparts to the surface a finish that is soft, pleasing and artistic.

If you intend to stipple the final coat see remarks re stippling on Page 11.

On old kalsomined walls which are in a very bad condition, i.e.—too heavily coated and scaling off, the surface should be washed or scraped off and, after being allowed time to dry, proceeded with in the same manner as new work.

ON WOOD :—SILKSTONE can be used with equally handsome results on wood and without so much work, as there is practically no suction to stop, fewer cracks to fill and a better surface to work on.

Sandpaper the surface thoroughly. Remove all dust. Shellac knots and other defects and apply first coat as follows:—To a gallon of SILKSTONE add one half gallon of Boiled Linseed Oil and Turpentine in equal portions, apply a full coat and leave twenty-four hours to dry. When dry apply one or two coats *using Turpentine only if necessary to thin*.

ON METAL CEILINGS:—Apply one or two coats of SILKSTONE, according to the condition of ceiling. Flow the SILKSTONE on rather more freely than ordinary oil paint and if any reduction is necessary *thin with Turpentine only*. See that the surface is clean and free from dust or grease.

ON BURLAP:—On prepared canvas or Burlap apply two coats of SILKSTONE, reducing the first coat about one-third *with Turpentine*.

On dyed Burlaps, apply a fairly strong coat of Glue Size and finish the same as on prepared Burlap.

CHAPTER III

General Hints

COLOURS:—Twenty-four soft, warm and pleasing colours are manufactured in SILKSTONE, also White. These colours are made so that almost an endless variety of shades may be obtained by mixing two, three or more colours together.

Should you desire to get a special tint, take a gallon of SILKSTONE White, and tint it to the desired color with Japan or Decorators' colors thinned to proper consistency with *Pure Spirits of Turpentine only*.

We neither advise nor recommend anyone who is not a practical Painter to try this as it is difficult to determine how much colour is required to obtain the desired tint, *and not more than two pounds of color (thinned) can be used to a gallon without endangering the flattening quality.*

SIZING:—Do not use Glue or Gloss Oil as a size on plaster work. The Glue Size will flake off freely in time and Gloss Oil works up when brushing on the next coat.

APPLYING:—Do not apply SILKSTONE on wet plaster.

Do not brush SILKSTONE out like paint, but flow it on freely. It will not run—work quickly with a good soft bristle brush and lay off lightly.

Do not use Oil or Varnish to thin SILKSTONE unless a glossy finish is desired. **USE PURE SPIRITS OF TURPENTINE ONLY FOR THINNING.**

Should burned or white spots show through the priming coat be sure to touch them up with sizing material.

STIPPLING:—If you intend to stipple make the middle coat of **SILKSTONE** several shades lighter in colour than the finishing one, when dry proceed as follows:

Paint quickly (flowing on a full body of colour) a stretch of wall not more than three feet across, then dab the surface firmly but evenly over with the stippler, taking care not to come more than about three inches off the edge of stretch. If the stretch is stippled to the edge, a part of it must be brushed over again when the next stretch is being painted in, and this is liable or almost certain to cause glossy marks between each stretch.

Before the stippler is used on a wall take a light brush full of the colour to be used and, with the flat of the brush, gently dab the ends of the stippler bristles. This is called “Loading the stippler,” and is a necessary precaution to take, otherwise, the dry stippler would lift too much paint from the first stretch of wall it was used on and thus tend to make it flatter than the balance of the work.

DRYING:—Allow plenty of time between coats—thirty-six hours is better than twenty-four.

Good ventilation is absolutely essential to proper drying.

CARE OF TOOLS:—Stipplers. As a stippler is an expensive tool, the following hints on how to take care of it may not come amiss. When a stippling job is completed, spread a few folds of paper on the floor, throw on some Turpentine, Benzine or Coal Oil, and rub the stippler gently on this in order to loosen the paint and make the final washing easier. Do not rub hard enough to drive the paint up into the roots of the bristles.

Then take a bucket of warm water, not hot, dip the tips of the bristles in and with a piece of soap, work up a

good lather on the bristle ends. Work the bristles well through the fingers, squeezing out all traces of paint. Repeat until the lather shows clean. Finally rinse out in clean water, shake out well, and hang up to dry.

When the stippler is dry shake the bristles out to their normal position by working the palm of the hand over the surface of the bristles; then put away in a clean place.

CAUTION:—Stipplers of the cheap variety are liable to be spoiled in water.

On such, use only Turpentine or Benzine.

Never leave a stippler lying on its bristles. Hang it up with the back to the wall.

Never put a stippler in water over night for the purpose of keeping it soft. Even though it should be required in use next morning, it should always be washed out at the end of each day.

SILKSTONE:—When you are finished with the paint replace the cover firmly in order to exclude the air.

CHAPTER IV

Silkstone's Superiority

TO KALSOMINE:—Kalsomines make a pretty job, that is to say,—when the work is new, but see it in the course of six or twelve months,—it is different. It has become dirty, dusty and flaky. If it has been applied in the bath room the constant splashing about of water in the bath and around the basin will have disfigured the surface, removed it altogether in many cases. Kalsomine is not washable in any sense of the word. **SILKSTONE** is. It is made expressly for that purpose. It is one hundred

per cent more sanitary than Kalsomine—bath rooms finished with SILKSTONE can be washed down with Castile soap and water, scrubbed in fact, just as surely as the enamel bath itself. Cleanliness in the bath room is indispensable.

Kitchens, parlors, hallways or staircases coated with Kalsomine soon take on a disreputable appearance—no matter how well bound the material may be, the surface soon calcines or inclines to powder, and rubs off on clothing, etc. Not only that, but what is far worse from a hygienic point of view, such a surface harbors an incalculable amount of atmospheric impurities.

When a kalsomined job reaches this stage, there are only two alternatives if the same material is to be used again; they are: First—The walls may be washed off with water and recoated. In this case the loss of time involved and the mess created by the washing process, must be reckoned as a strong factor against the continued use of the wall coating. The second is to brush another coat of kalsomine directly over the old one—this saves the time that washing takes, but the constant application of this material in such a manner very soon gives to the walls a spongy brush marked appearance which is extremely distasteful to the eye.

Viewed in this light then, the need for a new product which will have all and more of the beauties of kalsomine, with none of its defects, immediately becomes manifest—and that product is SILKSTONE.

SILKSTONE FLAT WALL COLOURS will not powder on the surface and flake or rub off—they can be washed and even scrubbed with Castile soap and water, leaving the home in a sweet, clean condition.

TO OIL PAINT:—SILKSTONE Flat Wall Colours hold many advantages over ordinary flat paint made from oil colors reduced with Turpentine.

From the point of view of workmanship, surfaces finished with the latter very often fail to come up to expectations—the two principal causes leading to this failure are as follows:—

First:—Failure either through carelessness, oversight, or inability to correctly gauge the exact proportion of each constituent making up the vehicle or thinner—this may lead to a surface that is too flat and lifeless, or one which is just a trifle too glossy. In the first instance, the surface which is too flat is robbed of a certain amount of its wearing or lasting qualities through excluding a small but important percentage of oil. As for the second instance, a wall which shows too much gloss is condemned from an artistic point of view.

Second:—Flat paint made up in the ordinary manner sets up and evaporates in a remarkably short time. This makes it a rather difficult matter to get perfectly even results, especially when large surfaces without a break have to be covered. The edge sets too quickly for the workman or men and the result is very often to be observed in streaky, gloss marked walls.

SILKSTONE has none of these defects. The manufacture of the materials and the mixing of the component parts are superintended with a care that insures a product that will always flat just to the right degree, nor does SILKSTONE set up half so quickly as ordinary flat paint, thus giving the mechanic plenty of time to catch up with the edge and make a level, uniform job.

TO WALL PAPER:—Wall paper, burlap, etc., is applied to the wall with a paste which rots, disintegrates and makes a first class breeding place for germs and vermin of all description. These wall coatings become detached from the walls, blister, crack and peel, become disreputable looking and an eyesore to all.

SILKSTONE does not peel, crack, chip or blister. Nothing can lodge behind it. No germs can breed in or on it as it can be kept clean all the time. It looks it vies with the finest ingrain wall papers and as a background for pictures cannot be equalled.

CHAPTER V

Hygiene

No person with any pretension of being civilized likes or enjoys dirty surroundings. Scientists have taught us that dirty places are unhealthy—that they breed disease and sickness. To-day there is no excuse for dirt, for dust, or for one half the sickness we have. Dustless sweeping is possible in this age of vacuum cleaners, sweeping compounds and carpet sweepers. Sanitary homes are possible through the use of SILKSTONE FLAT WALL COLOURS, varnished wood work (dull or gloss), open plumbing and steam heating.

You know germs breed in dark, dirty places. You know that and yet you leave those places to endanger your own life, the life of your own family and your friends. Remove the wall paper from your house—use this perfect

sanitary preparation in its place. Remove the presence of disease. If you are building look into this, it will save you money, time and future trouble. SILKSTONE, while clean and soft to look at is as hard as rock. It does not look cold. It is warm and easy looking, pleasing and attractive always, and above all—absolutely sanitary.

We will be glad to furnish further information and Colour Card, on request, also the name of our nearest dealer.



Part II

INTRODUCTION TO "STENCILS AND STENCILLING"

In selecting the Stencil Designs illustrated in this booklet, we have been guided by the needs and requirements of practical Painters and Decorators, and at the same time, have also aimed at putting into the hands of the amateur a number of designs possessing the double merit of artistic simplicity along with the ease with which they can be applied.

In studying the following hints on how to apply Stencils, the novice in decorating will kindly remember that a very large volume might be written on the subject and still leave certain points untouched upon. Individual cases create special requirements which can only be dealt with by direct advice. In such cases we will be pleased to furnish complete details on receipt of letter or card describing conditions to be dealt with.

CHAPTER I

The Art of Stencilling

Selecting the design for a given wall or space:

The ultimate success of any piece of decoration will depend very much on the amount of care, common sense and good taste exercised in selecting designs for a given space or interior.

Colour ornament applied to reception rooms, public and private places of amusement or entertainment ought

to be treated in a manner or style that will have for its keynote "cheerfulness."

In selecting Stencils for such rooms as these it is essential to remember that decoration of a light or cheerful character is best expressed by nice sweeping curves, loops and festoons, and garlands of flowers and leaves; all of which help to lend to the scheme an air of festivity.

On the other hand, public and private libraries, dens, churches and office work require a style of treatment more severe or serious in its nature. This is best carried out in straight, well balanced lines, which give to the design that quiet dignity called for in the treatment of this class of work.

Bed rooms require Stencil treatment that is light in drawing and delicate in colouring. Soft, unobtrusive effects should always be the aim in view when dealing with these rooms.

Nicely balanced or proportionate division of space is essential in the application of decorative design, and a little practice in laying out a room will soon enable the novice to discriminate in this regard. In rooms where the ceilings are low, the frieze or border must be kept narrow, otherwise it will have the appearance of making the ceiling still lower and will throw the entire scheme out of harmony and proportion. In rooms finished with wainscoting, the frieze ought to be left out, as walls that are broken up too much produce an effect that is the opposite of restful.

CHAPTER II

Colour Effects

The selection of colours that will harmonize with background and general furnishing alike affords an interesting

and fascinating study. Here again it may be said that volumes could be, and have been written on this subject, but a few hints and general rules will help the amateur to make a good start.

In selecting colours for wall decoration, be guided by conditions of light, colour and design of carpets, furniture and woodwork.

Select colours for the Stencil design that will harmonize and work in softly with the general scheme.

Avoid harsh, jarring contrasts.

Let your aim be to make the finished Stencil work appear as if it were growing out of the background colour rather than stuck on to it.

NOTE:—The effect of artificial light on different colours varies to a great degree, and colour schemes that look well in daylight may be spoiled by the colour used in your lamp shades at night. You can get further information regarding this from us.

CHAPTER III

Cutting Stencils

The Stencils shown herein are uncut, that is, the pattern is stamped on waxed stencil paper and the user cuts it out with a sharp pen knife. To do this, lay the pattern on a piece of glass, zinc or other hard surface and with a sharp knife cut out all the black portions.

Care must be exercised as a slip of the hand may result in cutting through some of the ties and necessitating you patching as mentioned in Paragraph No. 12, Page 22.

By purchasing these Stencils and doing your own cutting you save from 50 per cent to 75 per cent on the cost.

CHAPTER IV

Applying the Stencil

Stencilling is an operation consisting of spreading colour over or through a perforated or cut out pattern and is the most simple and effective way to apply ornamental designs. The necessary tools are:—A chalk line, a lump of chalk, a few artist's drawing pins, Stencil brush and colour, also a piece of cardboard or glass to serve as a palette. By following the general rules laid down here, clean and artistic results can be obtained:—

1. Stencil colour should be mixed with Turpentine only so that it will dry out to a flat surface, i.e., a surface without gloss. The colour should be kept fairly thick so that it will not run under the edges of Stencil cuts.
2. Do not trust to the eye in stencilling borders, friezes, etc., but strike a straight line that will serve as a sure guide for the stencil plate. To strike a straight line on a wall or ceiling, measure off the space desired at each end, rub chalk over the chalk line, hold the line tightly over the spacing marks at each end and snap the line as near the centre as possible. This will leave a clean, straight chalk line which will serve to guide the Stencil plate and which can easily be wiped off when the colour is dry.
3. As the Stencil plate is liable to shift a little if held in position only by the hand, it is always safer to use two or three artist's drawing pins in order to keep it firm.
4. Whenever it is necessary to take a fresh "dip" of the colour with the brush, the latter should be dabbed out

on the cardboard or palette so that too much colour will not be applied to the Stencil.

5. The Stencil brush should be dabbed—not brushed—firmly, quickly and at right angles to the wall. If the brush is applied slant ways to the Stencil the bristles are liable to be thrust under the edges of the pattern and make a ragged edge.
6. See that the Stencil plate is held firmly and perfectly flat against the wall. Employ the middle finger and thumb of left hand in doing this and shift position of the fingers as you work over the design.
7. When one section of the stencilling has been done, lift the plate off with a clean and decisive motion, taking care not to drag it over the painted pattern underneath. Always make sure that the plate is in the exact position before applying the Stencil brush. A little care is better than a great deal of hurry.
8. After stencilling each section, care should be taken to see that the back of the Stencil plate is free from paint before putting it against the wall to repeat the operation.
9. After repeating the pattern a few times, wipe the back and front of Stencil plate carefully with a rag soaked in Benzine or Turpentine.
10. It is usually the more expedient way to work around a frieze, for instance, working from right to left, but on the Stencil, to work from left to right.

A little calculation will enable the Decorator to space out the Stencil so that it matches out or joins well at the corner when the work is completed.

It is advisable to start the first pattern in the least noticeable corner of the room, so that any little deficiency in finishing up will not be so readily detected.

11. When the Stencil plate becomes thickly coated with Paint it must be cleaned as follows:—Lay the Stencil plate flat on a few folds of paper or on a sheet of glass, then with a piece of rag soaked in Benzine or Turpentine, wipe off all traces of Paint and clean up with a fresh rag. When the work is finished the Stencil plate should be cleaned in the same manner before putting away.
12. The ties of a Stencil are those parts which are left uncut and which serve to hold the design together. Sometimes a tie will break, either by accident or through long usage. When this occurs, clean the Paint from the face of Stencil plate, cut from a heavy quality of paper, strips corresponding in size to the broken ties and fasten them on to the plate with liquid glue. The plate will then be as good as ever.
13. When finished with a Stencil lay it away carefully on a flat surface, otherwise, the ties are liable to be torn or broken.
14. At all times exercise the greatest care in stencilling. This may mean slower work at first, but later on you will develop speed along with that efficiency which can only be arrived at through the exercise of care.



Part III

PRICE LIST

"SILKSTONE"

FLAT WALL COLOUR STENCILS

Postage Free

No.	Kind	Height	Page	Price
1.	Fleur-de-lis.....	4½ x 5¼ inches	25	\$.10
2.	Break, to be used in conjunction with No.			
27.....		5 x 8¼ inches	25	.10
3.	Border.....	6 inches	25	.20
4.	Border.....	13 inches	25	.30
5.	Border.....	10½ inches	26	.30
6.	Border.....	10 inches	26	.30
7.	Border (Two Colours)	3 inches	26	ea. plate .10
8.	Border.....	2 inches	26	.10
9.	Border.....	10 inches	27	.30
10.	Border (Two Colours)	10 x 40 inches	27	ea. plate .20
11.	Border.....	16 x 10½ inches	27	.30
12.	Border.....	15 x 21 inches	28	.20
13.	Border.....	4½ inches	27	.10
14.	Border (Two Colours)	6½ x 10 inches	27	ea. plate .10
15.	Border.....	4¾ x 8½ inches	28	.20
16.	Border.....	6 inches	28	.20
17.	Border.....	4½ inches	28	.20
18.	Border.....	3 x 15 inches	28	.10
19.	Border.....	18 inches	29	.40
20.	Border.....	17½ inches	29	.30
21.	Border.....	1¾ inches	29	.20
22.	Border.....	8¼ inches	30	.30
23.	Border.....	9½ inches	30	.30

No.	Kind	Height	Page	Price
24.	Border.....	$8\frac{1}{4} \times 19\frac{3}{4}$ inches	30	\$.30
25.	Border.....	$5\frac{3}{4}$ inches	30	.20
26.	Ornament.....	2 x 7 inches	30	.10
27.	Corner.....	9 x 9 inches	31	.20
28.	Border (Two Colours)	10 x 32 inches	31	ca. plate .20
29.	Border.....	$10\frac{1}{2} \times 19$ inches	19	.30
30.	Border.....	$9\frac{1}{2} \times 22$ inches	32	.30
31.	Border.....	10 x 15 inches	31	.30
32.	Border.....	14 inches	32	.20
33.	Ornament.....	5 x 5 inches	33	.10
34.	Border.....	$5\frac{1}{4}$ inches	32	.20
35.	Border (Two Colours)	$4\frac{1}{2}$ inches	35	ca. plate .10
36.	Border (Two Colours)	7 inches	33	ca. plate .20
37.	Border.....	3 inches	32	.10
38.	Cross.....	7 x 10 inches	33	.10
39.	Border (Two Colours)	$20\frac{1}{2}$ inches	33	ca. plate .20
40.	Border.....	12 inches	34	.20
41.	Border.....	15 inches	34	.30
42.	Border.....	$3\frac{3}{4}$ inches	35	.10
43.	Border.....	$3\frac{3}{4}$ inches	35	.10
44.	Border.....	4 inches	35	.10
45.	Border.....	$13\frac{1}{2}$ inches	35	.30
46.	Border.....	$6\frac{3}{4}$ inches	35	.20
47.	Border.....	$5\frac{1}{4}$ inches	35	.20
48.	Border.....	$5\frac{1}{4} \times 9\frac{1}{2}$ inches	35	.20



Stephens'
Silkstone Flat Wall Colours
STENCILS
LIFT OFF SURFACE PAINTS WITH A BRISTLE BRUSH

No. 1



Stephens'
Silkstone Flat Wall Colours
STENCILS
LIFT OFF SURFACE PAINTS WITH A BRISTLE BRUSH

No. 2

Stephens'
Silkstone Flat Wall Colours
STENCILS
LIFT OFF SURFACE PAINTS WITH A BRISTLE BRUSH

No. 3



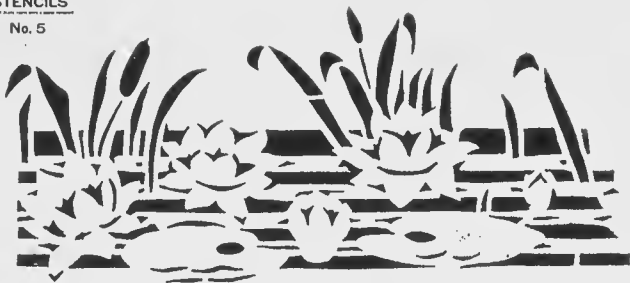
Stephens'
Silkstone Flat Wall Colours
STENCILS
LIFT OFF SURFACE PAINTS WITH A BRISTLE BRUSH

No. 4



Stephens
Silkstone Flat Wall Colours
STENCILS
See List Page 1000, 1001 & 1002 opposite

No. 5



Stephens
Silkstone Flat Wall Colours
STENCILS
See List Page 1000, 1001 & 1002 opposite

No. 6



No. 7



No. 8



Stephens'
 Standard Flat Wall Colours
 STENCILS
 No. 9



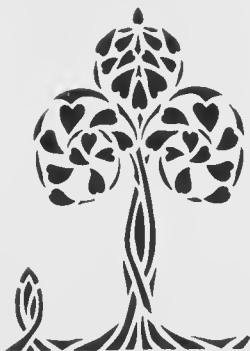
No. 9

Stephens'
 Standard Flat Wall Colours
 STENCILS
 No. 10



No. 10

Stephens'
 Standard Flat Wall Colours
 STENCILS
 No. 11



Stephens'

Standard Flat Wall Colours
 STENCILS

No. 13



Stephens'
 Standard Flat Wall Colours
 STENCILS
 No. 14





Stephens'
Silkstone Flat Wall Colours
STENCILS
FOR ALL PLASTER WORK & BRICKWORK

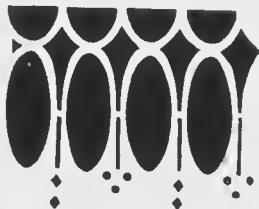
No. 12

No. 15



Stephens'
Silkstone Flat Wall Colours
STENCILS
FOR ALL PLASTER WORK & BRICKWORK

Stephens' Silkstone Flat Wall Colours
STENCILS
No. 16
FOR ALL PLASTER WORK & BRICKWORK



Stephens' Silkstone Flat Wall Colours
STENCILS
FOR ALL PLASTER WORK & BRICKWORK

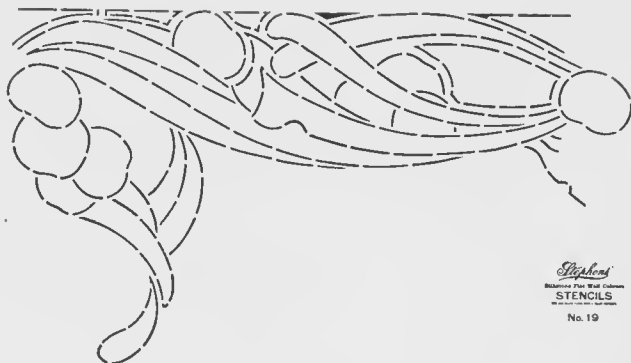
No. 17



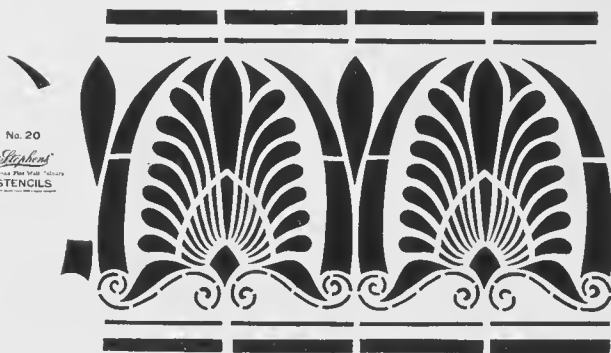
Stephens' Silkstone Flat Wall Colours
STENCILS
FOR ALL PLASTER WORK & BRICKWORK

No. 18





Stephens
 Robinson Fine Wall Color
STENCILS
 No. 19



No. 20
Stephens
 Robinson Fine Wall Color
STENCILS
 No. 20

Stephens
 Robinson Fine Wall Color
STENCILS
 No. 21





Stephens'
Silkstone Flat Wall Colours
STENCILS
No. 22

Stephens' No. 23
Silkstone Flat Wall Colours
STENCILS
SEE OUR BOOK TITLED "STYLISH & BEAUTIFUL"



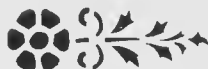
Stephens' No. 24
Silkstone Flat Wall Colours
STENCILS
SEE OUR BOOK TITLED "STYLISH & BEAUTIFUL"



Stephens' No. 25
Silkstone Flat Wall Colours
STENCILS
SEE OUR BOOK TITLED "STYLISH & BEAUTIFUL"



Stephens' No. 26
Silkstone Flat Wall Colours
STENCILS
SEE OUR BOOK TITLED "STYLISH & BEAUTIFUL"



Stephens'

Bilkstone Flat Wall Colours

STENCILS

and wall papers, paper and a small number

No. 27



Stephens'

Bilkstone Flat Wall Colours

STENCILS No. 31

and wall papers, paper and a small number



Stephens'

Bilkstone Flat Wall Colours

STENCILS

and wall papers, paper and a small number

No. 28



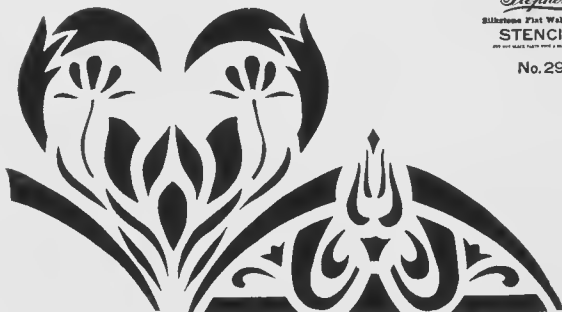
Stephens'

Bilkstone Flat Wall Colours

STENCILS

and wall papers, paper and a small number

No. 29



Stephens'

Silkstone Flat Wall Colours

STENCILS

CUT OUT BLACK PARTS WITH A BRADY PERFORATOR

No.30



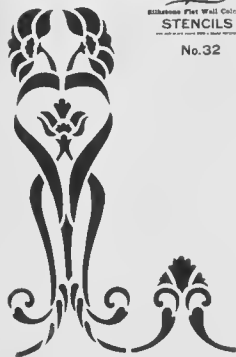
Stephens'

Silkstone Flat Wall Colours

STENCILS

CUT OUT BLACK PARTS WITH A BRADY PERFORATOR

No.32



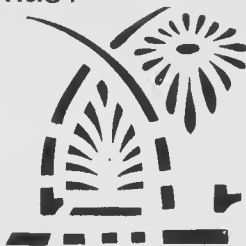
Stephens'

Silkstone Flat Wall Colours

STENCILS

CUT OUT BLACK PARTS WITH A BRADY PERFORATOR

No.34



Stephens'

Silkstone Flat Wall Colours

STENCILS

CUT OUT BLACK PARTS WITH A BRADY PERFORATOR

No.37





Stephens'
 Blue & Red Flat Wall Colors
STENCILS
 No. 38



Stephens'
 Blue & Red Flat Wall Colors
STENCILS
 No. 33



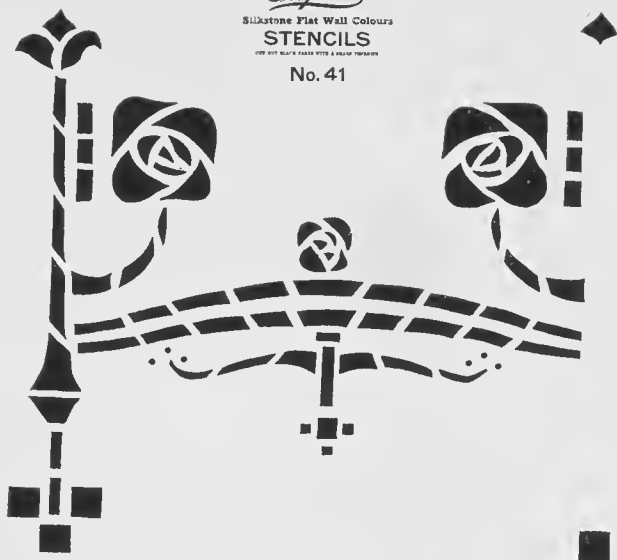
Stephens

Silkstone Flat Wall Colours

STENCILS

FOR USE WITH PLASTER, GIPSUM, AND PLASTER OF PARIS

No. 41



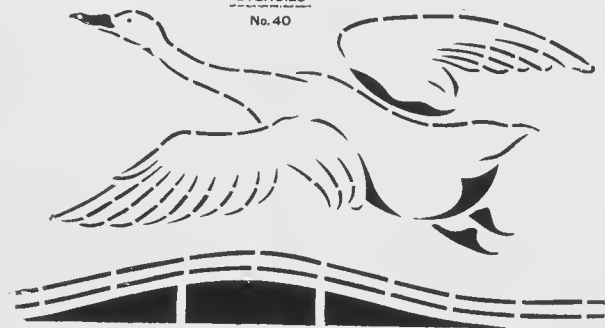
Stephens

Silkstone Flat Wall Colours

STENCILS

FOR USE WITH PLASTER, GIPSUM, AND PLASTER OF PARIS

No. 40



Stephens' Silktone Flat Wall Colours
STENCILS
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING
No. 42



Stephens' Silktone Flat Wall Colours
STENCILS No. 46
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING



Stephens' Silktone Flat Wall Colours
STENCILS No. 43
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING



Stephens' Silktone Flat Wall Colours
STENCILS
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING
No. 47



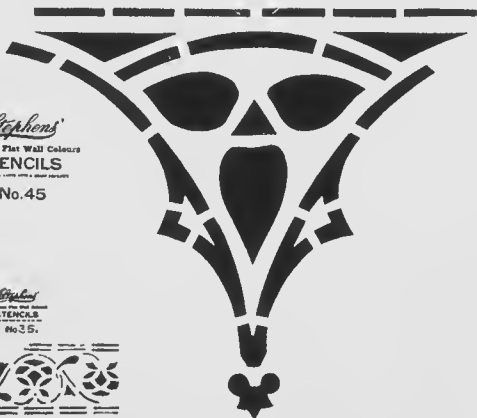
Stephens' Silktone Flat Wall Colours
STENCILS No. 44
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING



Stephens' Silktone Flat Wall Colours
STENCILS
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING
No. 48



Stephens' Silktone Flat Wall Colours
STENCILS
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING
No. 45



Stephens' Silktone Flat Wall Colours
STENCILS
1/2" x 1/2" BLACK PLATE WITH A BLACK BACKING
No. 49





